

ABSTRACT

DISSERTATION: Faithful to My Land
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PAGES: 127

Faithful to My Land is a composition for orchestra in three continuous movements that reveals my deep admiration for my country, Thailand. This composition expresses my belief in the nation of Thailand, its religion, and its constitutional monarchy. The main materials of each movement refer to source ideas that relate to these three institutions of my country. This composition, which is around fourteen minutes in length, is globally organized within a tonal framework; both diatonic and chromatic notes are employed. The music does not embody traditional common practice but neo-tonality. This composition integrates various musical styles—neoclassicism, nationalism, and minimalism.

The first movement refers to the Thai national anthem. This movement mainly grows from a subject, a countersubject, and two main motives. The music of the movement is largely tonal. The main materials are pervasive throughout the movement, and it is thus largely homogeneous, with little thematic contrast. The entire movement continues with a driving rhythm in various alternations. The near-continuous sixteenth notes in the viola and other string parts contribute to this energy and rhythmic drive and reinforce the orchestral color.

The second movement deals with the two religions—Buddhism and Christianity—that are prevalent in Thailand. The music of this movement derives from the three main sources: *Miserere mei, Deus* by Josquin des Prez, a specially constructed “*Buddha motive*,” and an anonymous *Buddhist prayer*. Some compositional techniques derive from the Renaissance period. The movement also employs number symbolism relating to significant numbers in the Buddhist and Christian traditions.

The third movement alludes to the constitutional monarchy with high respect. The music of the last movement is based on a twelve-note compositional idea, but it is not truly serial: a twelve-tone row with its developments—retrograde and inversion—occurs in some local areas. The last movement concludes with an epilogue, which derives from the significant materials presented in all three movements.